

In considering Pulsa's involvement with environmental systems we have established several models by which "environmental" art relates to its surroundings.

1) Conceptual art, happenings, etc., which point out the existing environments with the objective of establishing heightened awareness. This category would include the works of Smithson, Heizer, Heubler, etc.

2) Human scale sensory readouts of information present within the environment of the work of art, but not sensible due to scale or energy characteristics. Though still very close to being objects, works by Shannon and Krainek would fit into this category. The nature of such work is memetic, with the purpose of experientially heightening knowledge of the environment.

3) a. Human scale sensory readouts of information synchronis with manifest environmental occurences. An example of this would be an art work in an outdoor landscape responding to a breeze or the passage of an airplane overhead with a flurry of light and sound. Here the objective is metaphysically suggestive synesthesia.

b. Interactive situations. . . environments in which one or several parameters of the audience's behavior are capable of controlling functions of the overall system. This volitional interaction in which "participants" can experience with the environment has unfortunate overtones of Skinnerian control (there are very limited possibilities within current technological horizons; the mechanistic, Pavlovian stimulus-

response training situation brings out base responses from the audience and centers around ideas of environmental control) but there could be interesting possibilities within the context of future developments of artificial intelligence.

4) Actual modification of the environment on a variety of possible levels, the most abstract being manipulations of actual phenomena occurrent within the environment. Although architecture and other related modifications could be subsumed in this category, the area becomes interesting in the context of subtle resonances with prior environmental conditions. (For example, the Pre-Columbian site of Monte Alban.)

5) Man made phenomena which plastically orders a primary experience of the ultimate components of all environment (time, space, and energy as manifest in intervals and successions of events, configurations of entities, and levels of activity throughout) in such a way as to abstractly realize inherent interactive potentialities of environments and the nervous system. In this kind of generalized environmental situation, wherein a typical goal might be to manifest the interchangeability of the time-space-energy components, the actual place in which the work of art occurs is secondary; however, when realized for the public such presentations must occur in a suitable place and since our culture lacks the tradition of metaphysical environment (such as Zen



Gardens or Hindu observatories) integration into an existing landscape or interior becomes a focal issue. The phenomenon must be unobtrusive, must be unimposing, must seem to form a continuum with the existing environment so that environmental experience integrates. Otherwise the phenomena would be comparable to music and ineffective. For this reason environmental phenomena can utilize all or several of the above models, 1) - 4). The objective of art which deals with environmental phenomena is the exploration of the ultimate relationship of human perception to all possible environments through an abstract plastic experience not necessarily involving direct cognition of any aspect of environment, but enriching and integrating all aspects.